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(Ancient Egyptians, III., 165), mentions a specimen which had five hundred and forty threads in the warp and one hundred and ten in the woof.<sup>(8)</sup>

The entire subject was carefully gone over and studied toward the middle of the last century by Yates in "Textrinum Antiquorum"<sup>(9)</sup> and a résumé of the conclusions then reached is given in Budge's "Mummy." "Apu"—*i. e.*, Akhmim—was the centre of the linen industry, but it is likely that other cities also possessed large linen factories.

There was a fashion in mummy wrapping, as in other things, the length and breadth of the strips varied according to period and taste. In early times after linen was used, the dead were enshrouded in sheets, then with the new Empire came the fashion of bandages, and as early as the reign of King Amenhotep III. texts were inscribed on the linen either in hieroglyphics or hieratic (cursive) characters, often adorned with vignettes from the Book of the Dead. After the XXVI Dynasty, that is, B. C. 670, only hieratic texts appear, with a vignette at the top of each column, and the bandages are often very coarse in texture. In Greek times, after B. C. 323, the outer bandages are decorated with gods, etc., in gaudy colors. Hundreds of yards of bandages were sometimes used. Some are ended with a fringe, and some have selvedges. Their length varies from three feet to thirteen feet, and their width from two to four and a half.

The linen industry continued to be prosperously carried on in Egypt until the twelfth century of our era, but by this time the elaborate embroideries and tapestry borders which interest us at present had been evolved, had reached their highest artistic level and entered upon their decadent stage. S. Y. S.



## OLD DOOR-KNOCKERS

The literature of door-knockers is exceedingly meager and the standard encyclopedias are singularly silent on this subject. It has been generally supposed that the knockers used in this country were produced in England, but the majority of them are so different in character from those found on English houses that it is now thought that many of these distinctive patterns were made in the United States. In several places in Connecticut and other parts of New England, brass casting was carried on previous to the beginning of the nineteenth century. We know that brass candlesticks, andirons and other small objects were cast in this country and it is reasonable to suppose that door-knockers also, which at one time were in great demand in all sections of the Eastern States, were manufactured at the same establishments.

The door-knockers found on old American houses are usually simpler in form and decoration than those used in European countries, which latter

(8) Cf. Letters of de Fleury to Déveria "Les Étoffes Égyptiennes," Rev. Arch. XXI., pp. 271-221-1870.

(9) London, 1843. In this (p. 250) he had a map showing the divisions of the ancient world, in which sheep's wool, goat's hair, hemp, cotton, silk, beaver's wool, camel's wool, camel's hair and linen are found, and in this table the only district where linen was made in antiquity besides Egypt were "Colchis, Cinyps, and a district near the mouth of the Rhine."



OLD BRASS DOOR-KNOCKERS  
Probably American

are more ornate and elaborate in design, being modeled in the forms of animals' heads, cupids, figures and wreaths of flowers. In some countries, as in Germany and Italy, these door furnishings are large and massive and, as a rule, are made entirely of iron, but occasionally of bronze.

Colonial doorknockers may be divided into two classes:

1. Those combined with name plates.
2. Those without name plates.

They are made of iron, of brass, or a combination of the two. When it is desired to engrave a name on an iron knocker, a brass plate is inserted for the purpose, since the latter metal is more suitable, on account of its comparative softness, for engraving than iron. The combination of the yellow metal with the black often produces a pleasing and ornamental effect. While the majority of door-knockers used in this country belong to the first named variety, only a small percentage of those preserved in collections bear the names of the owners.

Among the earliest forms of American knockers are severely plain, horizontally rectangular plates of iron, with swinging semicircular drops. Some of them have name plates of brass inserted in the centres. Other Colonial brass knockers frequently met with, of the first class, are cast in the forms of urns,

eagles, shields, and various conventional and nondescript patterns, more or less graceful in outline.

To the second class belong those which are modeled in the forms of heads of men, women, lions and other animals, which are frequently provided with separate bosses, against which the drops are made to strike. Others are in the form of pendant hammers, pivoted at the upper ends.

There are in the Pennsylvania Museum numerous door-knockers which were produced in Europe. Among these are several ornate designs of Italian workmanship. A pair of massive bronze knockers modeled with the arms of the Medici family.



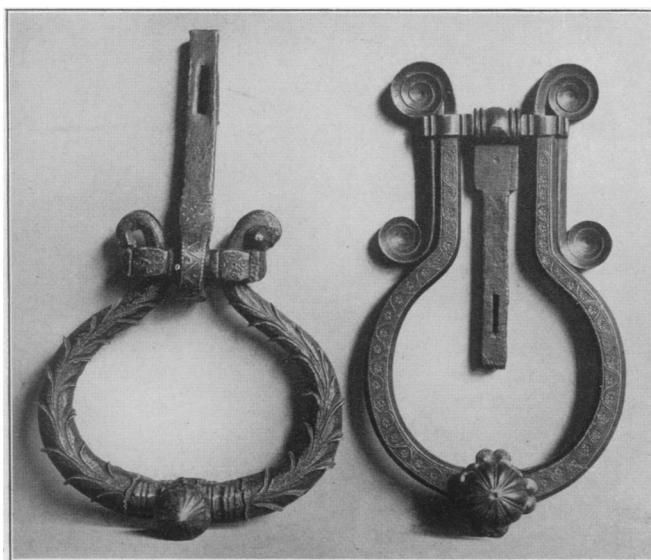
OLD FLORENTINE  
Bronze Door-Knocker



OLD ITALIAN  
Bronze Door-Knocker



OLD ITALIAN  
Bronze Door-Knockers



OLD SWEDISH  
Wrought Iron Door-Knockers

supported by two graceful cupids and swinging from grotesque heads, illustrate an old pattern which has been extensively reproduced in recent years. Two old Swedish wrought iron knockers, of "Jews'-harp" form, are good examples of artistic modeling. Two of the best designs in the collection are in the forms of demi-female figures, while a third represents two dolphins, supporting a lion's head, all three being of bronze, of Italian origin, and dating probably from the early part of the eighteenth century.

As the demand for antique door-knockers is far in excess of the supply, many modern reproductions and imitations have been placed upon the market. Some of these are sold without intent to deceive, either as copies of old forms or original patterns, designed to fill the needs of modern housebuilders. But there are others which have been cast from rare old European models which are purposely intended to deceive the unwary. Of this nature is a ten-inch bronze knocker, elaborately modeled at the top with draped urn and scroll work, beneath which is an oval name plate with a swinging drop, representing a wreath of flowers, which has been carefully dented and polished to simulate age, and chemically treated to imitate verdigris and iron rust. This pattern is now being manufactured in large numbers in a New England town, and examples will be found in curiosity shops in various sections of the country, posing as genuine antiques. Although hundreds have been placed upon the market, there is perhaps but a single example in this country which is genuine, and that is the one which served as the model for these numerous reproductions. This design did not originate in the United States, although it has been recently described and figured in several magazine articles as an American device. It is of European origin and probably came from France. The price of these modern copies varies from three to fifteen dollars, according to the number of dealers through whose hands they have passed. It is safe to assume that every one of these that is offered for sale in American shops is a worthless counterfeit.

One of the legitimate provinces of art museums, in this age of sham and imitation, is the protection of the people against imposition, by educating them to distinguish between genuine old productions and the valueless modern counterfeits which are found everywhere.

E. A. B.



## CARVED WARDROBE

Among the recent accessions to the Museum is an interesting old wardrobe, or press, which bears the date 1737. The decoration is carved in low relief and consists of vine-work, with heart (enclosing the date), tulip, dahlia, and other conventional floral motives. The character of the workmanship, considered in conjunction with the employment of motives and devices which occur abundantly on the slip-decorated pottery and iron-work of the Pennsylvania-Germans, would seem to indicate that this piece was made in Eastern Pennsylvania. The Pennsylvania-Germans decorated much of their home-made furniture, particularly their wedding chests, with paintings in gaudy colors, using principally soft woods and plain surfaces. This exceptional piece is of particular interest as suggesting the combined influence of the Flemish and English cabinet makers. At first glance the work recalls the intaglio-